A new perspective
**Samyang Optics** embarks on a new, innovative journey

**Samyang Optics** strives for constant innovation and improvement.

Capture your moments fast and accurately
Capture the scene clearly in sharp focus

**Samyang Optics** enhances your passion for photography and videography.
Auto Focus Lens

Sony

AF 14mm F2.8 FE
AF 24mm F2.8 FE
AF 35mm F2.8 FE
AF 35mm F1.4 FE
AF 45mm F1.8 FE
AF 50mm F1.4 FE
AF 85mm F1.4 FE

Canon

AF 14mm F2.8 EF
AF 85mm F1.4 EF
AF 14mm F2.8 F
AF 85mm F1.4 F

Nikon
The AF 14mm F2.8 FE lens is designed exclusively for mirrorless cameras with a closer distance between the sensor and lens compared to DSLRs to offer superior optical performance. With the 35mm format-based full-frame image sensor, it offers excellent image quality and beautiful background blur in addition to portable, convenient characteristics of mirrorless cameras.

- 113.9° Ultra Wide Angle
- 0.20m Short M.O.D
- 7 Aperture Blades
Tiny But Wide
No need to be big to capture more

The compact and light-weight design offers the portability and comfort needed for a long day. This lens would be the best choice for daily photographers who want to capture everyday moments with a high-resolution. It’s ideal for outdoor events and also close-up photos such as travel, sports, events, landscape, selfie, pet, portrait, food and etc.

- Weighs in about 93g and measures 3.7cm long
- Minimum focusing distance of 0.24m
- Wide angle – 82.1°
AF 35mm F2.8 FE lens is perfect to carry around whether you are on the go or need a daily photo lens. In addition to its compact design for mirrorless cameras, you can take full advantage of full-frame screen and sharp image quality.

- Minimized distortion and crystal mage quality
- Minimum focal length of only 0.35m
- Beautiful Bokeh with 7 Aperture Blades
AF 35mm F1.4 FE

AF 35mm F1.4 FE adopted the world’s first dual LSM (Linear Sonic Motor) for quiet, fast and accurate auto focusing. Developed based on more than 40 years of experience of Samyang Optics, with its 35mm focal length and F1.4 aperture value.

- Absolute Resolution
- Bright F1.4 Aperture
- Beautiful Bokeh with 9 Aperture Blades
- Dual LSM (Linear Super sonic Motor)

© Hanna Sab
AF 45mm F1.8 FE opens up a range of photographic styles and themes. This lens will deliver the high contrast and dimensionality typical of specialized lenses while retaining spectacular resolution thanks to an outstanding optical design.

- The natural human field of vision (53°)
- Minimum focus distance of 45cm
- Beautiful blurry backgrounds with a bright F1.8 aperture
- Fast, precise and quiet auto focusing
AF 50mm F1.4 FE adds depth and brightness to your pictures by delivering the maximum amount of light to the image sensor even in low light conditions and for quick snapshots thanks to its large-diameter build.

- Bright F1.4 Aperture
- Beautiful Bokeh with 9 Aperture Blades
- Minimum focal length of only 0.45m
AF 85mm F1.4 FE cherishes Samyang’s world class optical technology while envisioning a new leap forward, with its quick and accurate autofocus performance and excellent resolution. Its complex optical construction is comprised of 11 glass elements, among which are special High Refractive (HR) glass, which successfully allow both a compact size and high image resolution.

- Exceptional rendering even at the brightest apertures
- Exceptional bokeh
- Expressing a visual feeling of depth
As the first AF lens for Canon, the AF 14mm F2.8 EF lens is developed with the Samyang Optics' globally renowned wide-angle technology. Featuring 10 groups and 15 elements possessing 7 special elements including 2 aspherical lens, 4 high-refractive index lens and 1 extra-low dispersion lens elements.

• 116.6° Ultra Wide Angle
• Crystal Clear Resolution
• Minimum focal length of only 0.35m
• Fast, accurate and quiet Autofocus
• Weather Sealing
The new 85mm is formed of 9 elements in 7 groups, with 1 Hybrid aspherical lens. It also has Ultra Multi Coating, a feature used to reduce ghosting and lens flare. This lens provides smooth out-focusing and beautiful bokeh effect with excellent center resolution.

- Weighs in about 485g and measures 7.2cm long
- Excellent Auto Focus performance
- Weather Sealing
- Ultra multi-coating (UMC) adoption
It’s the company’s first-ever autofocus lens for Nikon DSLR Full Frame cameras. The AF 14mm F2.8 lens is developed with the Samyang Optics’ globally renowned optical technology. This lens offers faster, accurate and also quieter auto focus performance than previous AF 14mm F2.8 lenses.

- 116.6° Ultra Wide Angle
- Crystal Clear Resolution
- Upgraded fast, accurate and quiet Autofocus
- Weather Sealing
The new 85mm is formed of 9 elements in 7 groups, with 1 Hybrid aspherical lens. It also has Ultra Multi Coating, a feature used to reduce ghosting and lens flare. This lens provides smooth out-focusing and beautiful bokeh effect with excellent center resolution.

- Beautiful bokeh for portrait
- Excellent Auto Focus performance
- Weighs in 480g and measures 7.45cm long
- Weather sealing
SAMYANG XP
Excellence in Performance

XP 10mm F3.5
XP 14mm F2.4
XP 35mm F1.2
XP 50mm F1.2
XP 85mm F1.2
XP 10mm F3.5

The WORLD’S WIDEST PRIME LENS- (except fish-eye lens) XP 10mm F3.5 provides ultimate ultra-wide-angle coverage up to 130° angle of view with crystal image quality. Now you can capture a wide landscape with XP 10mm F3.5 architecture and indoor as well in high resolution with distortion-free.

• World’s Widest Angle of View – 130°
• DISTORTION-FREE
• More than 50 megapixel photography & 8K cinematography
Designed for DSLRs with more than 50MP and 8K video shooters, the Samyang XP 14mm F2.4 lens features unmatched resolving power for ultra-high quality images. Its rich pixel information is reflected in the pictures and allows plenty of room for creativity in post-processing.

- More than 50 megapixel photography & 8K cinematography
- 114.12° Ultra Wide Angle
- Minimized Flare and Ghost Effects with Ultra Multi Coating
Captures every detail
In the littlest of light

The 35mm focal length, crystal resolution, and F1.2 bright aperture produce stunning bokeh and gorgeous colors thanks to Samyang’s leading-edge optical technology. You can also shoot fast indoors and in low light environments, with its excellent support for stable high-definition filming.

- The 35mm angle of view & F1.2 bright aperture
- Special lenses (ASP and HR and ED)
- Solid metal and classy design
- Samyang’s representative premium lens

XP 35mm F1.2

Captures every detail
In the littlest of light
As the first standard lens of the XP series developed by the manual focus lens powerhouse, Samyang Optics, the 50mm F1.2 is a high-end lens above 50MP designed for high-resolution DSLR stills and up to 8K video shooters.

- More than 50 megapixel photography & 8K cinematography
- Bright F1.2 Aperture
- Beautiful Bokeh with 9 Aperture Blades
- Minimized Flare and Ghost Effects with Ultra Multi Coating

XP 50mm F1.2
Excellence in Performance
At the moment

XP 85mm F1.2

Developed for high-resolution photography with over 40 years of experience by Samyang Optics, the Samyang 85mm F1.2 is a premium manual focus lens with particular attention to image quality.

- More than 50 megapixel photography & 8K cinematography
- Bright F1.2 Aperture
- Beautiful Bokeh with 9 Aperture Blades
- Minimized Flare and Ghost Effects with Ultra Multi Coating
Manual Focus Lens

Full Frame

12mm F2.8  14mm F2.8  20mm F1.8  24mm F1.4  T/S 24mm F3.5  35mm F1.4  50mm F1.4  85mm F1.4  100mm F2.8  135mm F2.0

APS-C

8mm F3.5  10mm F2.8  16mm F2.0  7.5mm F3.5  8mm F2.8  12mm F2.0  21mm F1.4  35mm F1.2  50mm F1.2  85mm F1.8

Mirrorless
Samyang 12mm F2.8 ED AS NCS Fish-eye is a manual focus lens with a low F number. You may control the lens precisely when shooting under various exposure environment including relatively dark or too bright situations. This lens features 12 lenses in 8 groups including 2 glass aspherical lens (ASP), and 3 extra low dispersion lens (ED) to offer high resolution.

- Fisheye Lens (Ultra-wide angle - 180°)
- Nano Coating System (NCS)
- Beautiful Bokeh with 7 Aperture Blades
- Smooth Focus Ring

Broaden Your World
With 12mm Fisheye Lens in Full Frame
Ultra wide-angle manual focus lens designed for both Full-Frame and APS-C cameras. 14mm F2.8 ED AS IF UMC features exceptional optical performance, and excellent price advantage. Even when used wide open at F2.8 its image quality is superb, and is perfectly suited for landscape photography.

- 115.7° Ultra Wide Angle
- Aspherical Lens
- Minimized Flare and Ghost Effects with Ultra Multi Coating
A wide angle manual focus lenses for DSLR cameras with full frame sensor size. The flow of light is devised based on the uniqueness of the distance from glass to sensor in mirrorless cameras to create optimal performance.

- Bright F1.8 Aperture
- Aspherical Lens
- Smooth Focus Ring
- Minimized Flare and Ghost Effects with Ultra Multi Coating
Samyang 24mm F1.4 ED AS IF UMC is a high quality, fast aperture, prime wide angle lens for full frame or APS-C sized sensors. It is ideal for full-frame cameras, constituting a high-quality wide-angle lens perfect for shooting street, landscape and architecture even in low light conditions.

- Smooth Focus Ring
- Bright F1.4 Aperture
- Aspherical Lens
- Minimized Flare and Ghost Effects with Ultra Multi Coating
- Beautiful Bokeh with 8 Aperture Blades

Samyang 35mm F1.4 AS UMC is a fast, wide angle, manual focus prime lens for full frame cameras and also for APS-C sensors. It is a professional prime lens which delivers exceptional resolution and sharpness with outstanding optical construction.

- Bright F1.4 Aperture
- Aspherical Lens
- Minimized Flare and Ghost Effects with Ultra Multi Coating
- Beautiful Bokeh with 8 Aperture Blades
Tilt/Shift 24mm F3.5 ED AS UMC

The Samyang T-S 24mm F3.5 ED AS UMC is a wide-angle, full-frame lens fitted with the perspective control and tilt-shift functions. Its unique optical and mechanical construction makes it an ideal tool for architecture and landscape photography. The product is extremely useful to correct convergence of lines and perspective control.

- Tilt & Shift
- Aspherical Lens
- Smooth Focus Ring
- Minimized Flare and Ghost Effects with Ultra Multi Coating
Experience soft, Yet unique and stylish bokeh

50mm F1.4 AS UMC

The 50mm F1.4 AS UMC is a standard manual focus photo lens designed for full frame image sensor. It’s a manual focus lens with a low F number. You may control the lens precisely when shooting under various exposure environment including relatively dark or too bright situations.

- Bright F1.4 Aperture
- Aspherical Lens
- Beautiful Bokeh with 8 Aperture Blades
- Minimized Flare and Ghost Effects with Ultra Multi Coating

85mm F1.4 AS IF UMC

The 85mm F1.4 AS IF UMC Aspherical Lenses also feature new UMC (Ultra Multi Coatings) which aid the very high level of light transmission, and adds further resistance to flare and ghosting. The 85mm F1.4 lenses are manual focus primes, designed to give exceptional results at wide apertures.

- Bright F1.4 Aperture
- Aspherical Lens
- Beautiful Bokeh with 8 Aperture Blades
- Minimized Flare and Ghost Effects with Ultra Multi Coating
The 100mm F2.8 ED UMC MACRO is a macro telephoto manual focus lens designed for full frame sensor sizes. The maximum close-up magnification is 1:1. This macro lens with vivid color and soft out-focusing is the best lens for close-up images of flower and insects. It also can be used as a 100mm telephoto lens for landscapes and portraits.

- 1:1 Macro Photography
- Bright F2.8 Aperture
- Smooth Focus Ring
- Minimized Flare and Ghost Effects with Ultra Multi Coating
The 135mm F2.0 ED UMC is a manual focus telephoto lens for full frame sensor sizes. It expresses vibrant color and soft out-focusing area which makes it the best lens to shoot portrait, night scenery, wild-life and journalism photography.

- Bright F2.0 Aperture
- Smooth Focus Ring
- Minimized Flare and Ghost Effects with Ultra Multi Coating
Samyang’s first lens for Canon RF mount, MF 14mm F2.8 RF is also Samyang’s bestseller and steady seller. This attractive manual lens provides a burst of creativity for the users with the depth and easy adjustability of the focus.

• Canon RF mount
• 115.7° wide angle of view
• Advanced optical technology for excellent resolution

The new MF 14mm F2.8 Z lens adopts a manual focus system with easy adjustment. You can find excellent sharpness even with the largest aperture. The 115.7° wide angle of view enables you to create exceptional images with a great feeling of depth and space from landscape to interiors and more.

• Nikon Z mount
• 115.7° wide angle of view
• Advanced optical technology for excellent resolution
The MF 85mm F1.4 RF with a total of 9 elements in 7 groups. A H-ASP lens minimizes various aberrations and maximizes the image quality and contrast from center to corner even when using a wide open aperture.

- Manual telephoto lens for RF mount
- 8 curved blades, giving a near-circular aperture
- Adopted special optic lenses for crystal resolution

Applied ultra-multi-coating for low reflectivity and excellent contrast and enables high transmittance of light while minimizing flare and ghost effects. This lens is recognized as the optimal lens for beautiful bokeh with exceptional performance at wide open apertures.

- Manual telephoto lens for Z mount
- 8 curved blades, giving a near-circular aperture
- Adopted special optic lenses for crystal resolution
The 8mm F3.5 Fish eye CS II is built for APS-C, but it can also be used on full-frame cameras with the lens hood detached. On full-frame cameras, Samyang 8mm Fisheye gives a wide field of view, making it ideal for panoramas and 3D virtual tours.

- Fisheye Lens (Ultra-wide Angle – 180°)
- Minimized Flare and Ghost Effects with Ultra Multi Coating
- Smooth Focus Ring
10mm F2.8 ED AS NCS CS  APS-C

It is an extra-wide-angle manual focus lens designed for APS-C crop sensor cameras. With low distortion and wide angle (109.5°), photographers who want wide-angle photos such as landscape and architectural images can create satisfactory images. F2.8 is very bright even under relatively dark environment, clear and vivid images can be captured.

- 109.5° Ultra Wide Angle
- Aspherical Lens
- Nano Coating System (NCS)

16mm F2.0 ED AS UMC CS  APS-C

6mm F2.0 ED AS UMC CS is an ultra wide-angle manual focus lens designed for CS/cropped sensors APS-C cameras. The Samyang 16mm is a rectilinear lens, offering superb image quality and low distortion. It is perfectly suited for cropped sensor cameras and for landscape and general photography expecting high quality wide angle lens.

- Bright F2.0 Aperture
- Aspherical Lens
- Nano Coating System (NCS)
Brighter and Smaller Fisheye Lens

7.5mm F3.5 Fisheye

The 7.5mm Fisheye offers exceptional optical performance. Offering an exceptionally wide angle of view, up to 180 degrees diagonally, the 7.5mm gives a unique fish-eye perspective and makes it a very useful lens for making panoramic photographs and virtual tours with 3rd party hardware and software.

- Fisheye Lens (Ultra-wide Angle – 180°)
- Smooth Focus Ring
- Minimized Flare and Ghost Effects with Ultra Multi Coating

8mm F2.8 UMC Fisheye

The Samyang 8mm F2.8 UMC Fisheye Lens is a high quality ultra wide angle lens. It gives an immense field of view - 180 degrees, with a 12mm (35mm equivalent) field of view. The optical construction of the lens is 11 elements in 8 optical groups including 2 aspherical and 3 ED elements for optimum optical performance.

- Fisheye Lens (Ultra-wide Angle – 180°)
- Smooth Focus Ring
- Minimized Flare and Ghost Effects with Ultra Multi Coating
12mm F2.0 NCS CS

Fall in Love with Wideness & Simplicity

It is an extra-wide-angle manual focus lens designed for APS-C crop sensor mirrorless cameras. With low distortion and wide angle, photographers who want wide-angle photos such as landscape and architectural images can create satisfactory images. F2.0 is very bright so it captures clear and vivid images even in relatively dark environment.

- Bright F2.0 Aperture
- Aspherical Lens
- Nano Coating System (NCS)
- Beautiful Bokeh with 6 Aperture Blades
- Compact & Lightweight
Brighter & Lighter

21mm F1.4 ED AS UMC CS

The 21mm F1.4 ED AS UMC CS is a wide angle manual focus photo lens for mirrorless cameras with APS-C sensor sizes. With broad 21mm angle of view and 3 glass aspherical lenses, it provides an opportunity to experience the depth and breadth of image.

- Bright F1.4 Aperture
- Aspherical Lens
- Beautiful Bokeh with 9 Aperture Blades
- Minimized Flare and Ghost Effects with Ultra Multi Coating

35mm F1.2 ED AS UMC CS

The 35mm F1.2 ED AS UMC CS is a wide angle manual focus lens for mirrorless cameras with APS-C sensor size. The flow of light is devised based on the uniqueness of the distance from glass to sensor in mirrorless cameras to create optimal performance. The bright F1.2 aperture secures a fast shutter speed even under the restricted lighting conditions to offer best quality images.

- Bright F1.2 Aperture
- Aspherical Lens
- Compact & Light weight
- Minimized Flare and Ghost Effects with Ultra Multi Coating
The 50mm F1.2 AS UMC CS is a standard angle manual focus photo lens for mirrorless cameras with APS-C sensor sizes. With a significantly bright F1.2 aperture, the lens creates bright and trust-worthy images and impressive bokeh even with mirrorless cameras. The 50mm F1.2 is a multi-purpose lens, especially including portraits.

- Bright F1.2 Aperture
- Aspherical Lens
- Minimized Flare and Ghost Effects with Ultra Multi Coating

The 85mm F1.8 ED UMC CS which is designed to be compatible with various mirrorless cameras such as Sony E, Fujifilm X, Canon M, MFT, is a lens which matches with APS-C type image sensor, quasi-telephoto lens equivalent to a 135mm view angle in full frame conversion.

- Bright F1.8 Aperture
- UMC Coating
- Minimized Flare and Ghost Effects with Ultra Multi Coating
Cine Lens

**Full Frame**

- 12mm T3.1
- 14mm T3.1
- 16mm T2.6
- 20mm T1.9
- 24mm T1.5
- 35mm T1.5
- 50mm T1.5
- 85mm T1.5
- 100mm T3.1
- 135mm T2.2

**APS-C**

- 8mm T3.8
- 10mm T3.1
- 16mm T2.2
- 7.5mm T3.8
- 8mm T3.1
- 12mm T2.2
- 21mm T1.5
- 35mm T1.3
- 50mm T1.3

**Mirrorless**
The 12mm T3.1 VDSLR ED AS NCS Fish-eye allows more delicate video work with T number marks. The focus gear ring is installed for follow focus system. You may change the aperture quietly and smoothly with the uncoupled aperture gear rings. Also, distance scale and T numbers are marked on both sides of the lens for convenience.

- Nano Coating System (NCS)
- Uncoupled aperture gear ring
- 7 Circular aperture blades

The 14mm T3.1 VDSLR ED AS IF UMC II is carefully designed for professional film and video works so the focus gear ring is installed for follow focus system. You may change the aperture quietly and smoothly with the uncoupled aperture gear ring.

- Aspherical Lens / Hybrid Aspherical Lens
- Uncoupled aperture gear ring
- Ultra Multi Coating (UMC)
Explore Your Wideness

16mm T2.6 VDSLR ED AS UMC

The VDSLR 16mm T2.6 ED AS UMC is a wide angle cine lens designed for DSLR cameras with full frame sensor size. Inheriting the renowned image quality of Samyang’s wide-angle lenses, the 16mm angle of view is commonly used by directors of photography around the globe for its versatile usage for wide-angled emotional scenes in film and videos.

- Glass aspherical lens (ASP)
- Extra low dispersion Lens (ED)
- High Refractive Lens (HR)

The VDSLR 16mm T2.6 ED AS UMC is a wide angle cine lens designed for DSLR cameras with full frame sensor size. Inheriting the renowned image quality of Samyang’s wide-angle lenses, the 16mm angle of view is commonly used by directors of photography around the globe for its versatile usage for wide-angled emotional scenes in film and videos.

- Glass aspherical lens (ASP)
- Extra low dispersion Lens (ED)
- High Refractive Lens (HR)

20mm T1.9 VDSLR ED AS UMC

The 20mm T1.9 ED AS UMC is a wide angle manual focus cine lenses for DSLR cameras with full frame sensor size. The flow of light is devised based on the uniqueness of the distance from glass to sensor in mirrorless cameras to create optimal performance.

- Bright T1.9 Aperture
- Wide angle – 94.8°
- Glass Aspherical lens (ASP)
The 24mm T1.5 VDSLR ED AS IF UMC II is carefully designed for professional film and video works so the focus gear ring is installed for follow focus system. You may change the aperture quietly and smoothly with the uncoupled aperture gear ring. The T number guiding the actual amount of light transmission and distance scales are marked on both sides of the lens to film much precisely.

- Glass Aspherical lens (ASP)
- Extra low dispersion Lens (ED)
- Uncoupled aperture gear ring

The T number guiding the actual amount of light transmission and distance scales are marked on both sides of the lens to film much precisely. The lens operates in manual aperture system with low T number which enables natural shooting under various light exposure circumstances.

- Glass Aspherical lens (ASP)
- Extra low dispersion Lens (ED)
- Uncoupled aperture gear ring
The 50mm T1.5 AS UMC is carefully designed for professional film and video works. The focus gear ring is installed for follow focus system. You may change the aperture quietly and smoothly with the uncoupled aperture gear rings. Also, distance scale and T numbers are marked on both sides of the lens for convenience.

- Glass Aspherical lens (ASP)
- Hybrid Aspherical Lens (H-ASP)
- Circular aperture with 8 blades

Optical lenses feature 9 lenses in 7 groups. Hybrid aspherical lens (H-ASP) has a specially designed curved surface to minimize color aberration and realize exceptional image quality and high contrast throughout center to corner of image even when aperture is fully opened.

- Hybrid Aspherical lens (H-ASP)
- Uncoupled aperture gear ring
- Ultra Multi Coating (UMC)
The 100mm T3.1 VDSLR ED UMC MACRO

100mm T3.1
VDSLR ED UMC MACRO

The 100mm T3.1 features 15 lenses in 12 groups especially including a high refractive lens (HR) and extra low dispersion lens (ED) to minimize color aberration and unnecessary light dispersion in order to offer high resolution throughout the image.

- Macro telephoto lens
- High Refractive lens (HR)
- Extra low dispersion lens (ED)

135mm T2.2 VDSLR ED UMC

135mm T2.2
VDSLR ED UMC

The 135mm T2.2 VDSLR ED UMC is a manual focus telephoto cine lens for full frame sensor sizes. It expresses vibrant color and soft out-focusing area which makes it the best lens to shoot portrait, night scenery, wild-life and journalism photography.

- Circular aperture with 9 blades
- Ultra Multi Coating (UMC)
- Extra low dispersion lens (ED)
The 8mm T3.8 VDSLR UMC Fish-eye CS II is carefully designed for professional film and video works so the focus gear ring is installed for follow focus system. You may change the aperture quietly and smoothly with the uncoupled aperture gear ring.

- Hybrid Aspherical lens (H-ASP)
- Wide-angle (180°)
- Ultra Multi Coating (UMC)
The 10mm T3.1 features 14 lenses in 10 groups including 1 extra low dispersion lens (ED) and 2 glass aspherical lenses (ASP). The ED lens effectively controls the light dispersion to prevent flare and ghost. ASP lenses minimize color aberration to realize exceptional image quality and high contrast for center and corner of image even when aperture is fully opened.

- Nano Coating System (NCS)
- Glass Aspherical lens (ASP)
- Extra low dispersion lens (ED)

The 16mm T2.2 VDSLRE AS UMC CS II is a wide angle manual focus cine lens designed for APS-C sensor sizes. This lens features 13 lenses in 11 groups including 1 hybrid aspherical lens (H-ASP), 1 glass aspherical lens (ASP) and 1 extra low dispersion lenses (ED).

- Hybrid Aspherical lens (H-ASP)
- Glass Aspherical lens (ASP)
- Extra low dispersion lens (ED)
7.5mm T3.8 Cine UMC Fisheye - MFT

The 7.5mm T3.8 Cine UMC Fish-eye is a mirrorless cine lens designed for MFT sensors. It is highly portable with compact size assisting convenient video shooting. 180° of wide angle maximizes the feature of fisheye lens.

• Compact size
• Wide-angle (180°)
• Ultra Multi Coating (UMC)

8mm T3.1 Cine UMC Fisheye II - APS-C

The 8mm T3.1 Cine UMC Fish-eye II lens is a mirrorless video lens designed for APS-C crop sensor. The compact size of the lens increases mobility to shoot images conveniently. A wide angle of 180° maximizes the characteristic of fish-eye lens.

• Compact size
• Wide-angle (180°)
• Ultra Multi Coating (UMC)
12mm T2.2 Cine NCS CS

The 12mm T2.2 Cine NCS CS lens is a wide-angle mirrorless video lens designed for APS-C crop sensors. T-number representing actual amount of light transmission is marked on the lens to assist much accurate shooting.

- Nano Coating System (NCS)
- Extra low dispersion lens (ED)
- Hybrid Aspherical lens (ASP)

21mm T1.5 ED AS UMC CS

The 21mm T1.5 ED AS UMC CS is a wide-angle manual focus cine lens for mirrorless cameras with APS-C sensor sizes. It is a compact cine lens to capture the broad world. With a broad 21mm angle of view and 3 glass aspherical lenses, it provides an opportunity to experience the depth and breadth of image. Samyang 21mm T1.5 can be used for various purposes, especially for portraits.

- Ultra Multi Coating (UMC)
- Glass Aspherical lens (ASP)
- 0.28m of minimum focal length
T1.3 aperture secures a fast shutter speed even under the restricted lighting conditions to offer best quality images. It will brighten up your everyday snapshots. Also it creates an outstanding out-of-focus look by highlighting the main object effectively.

- T1.3 Bright aperture
- Glass Aspherical lens (ASP)
- Uncoupled gear ring

50mm T1.3 AS UMC CS is a standard angle manual focus cine lens for mirrorless cameras with APS-C sensor sizes. With a significantly bright T1.3 aperture, the lens creates bright and trust-worthy images under restrictive lighting conditions and impressive bokeh even with mirrorless cameras.

- Glass Aspherical lens (ASP)
- Ultra Multi Coating (UMC)
- Circular aperture with 9 blades
<table>
<thead>
<tr>
<th>Lens</th>
<th>Camera</th>
<th>Sensor</th>
<th>Classification</th>
<th>Aperture range</th>
<th>Optical Construction</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Auto Focus Lens</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>AF 14mm F2.8</td>
<td>DSLR</td>
<td>Full Frame</td>
<td>Wide</td>
<td>F2.8~22</td>
<td>15 ELEMENTS IN 10 GROUPS</td>
</tr>
<tr>
<td>AF 85mm F1.4</td>
<td>DSLR</td>
<td>Full Frame</td>
<td>Medium Telephoto</td>
<td>F1.4~16</td>
<td>9 ELEMENTS IN 7 GROUPS</td>
</tr>
<tr>
<td>AF 14mm F2.8</td>
<td>Mirrorless</td>
<td>Full Frame</td>
<td>Wide</td>
<td>F2.8~22</td>
<td>14 ELEMENTS IN 10 GROUPS</td>
</tr>
<tr>
<td>AF 24mm F2.8</td>
<td>Mirrorless</td>
<td>Full Frame</td>
<td>Wide</td>
<td>F2.8~22</td>
<td>7 ELEMENTS IN 7 GROUPS</td>
</tr>
<tr>
<td>AF 35mm F2.8</td>
<td>Mirrorless</td>
<td>Full Frame</td>
<td>Wide</td>
<td>F2.8~22</td>
<td>7 ELEMENTS IN 6 GROUPS</td>
</tr>
<tr>
<td>AF 35mm F1.4</td>
<td>Mirrorless</td>
<td>Full Frame</td>
<td>Wide</td>
<td>F1.4~16</td>
<td>11 ELEMENTS IN 9 GROUPS</td>
</tr>
<tr>
<td>AF 45mm F1.8</td>
<td>Mirrorless</td>
<td>Full Frame</td>
<td>Standard</td>
<td>F1.8~22</td>
<td>7 ELEMENTS IN 6 GROUPS</td>
</tr>
<tr>
<td>AF 50mm F1.4</td>
<td>Mirrorless</td>
<td>Full Frame</td>
<td>Standard</td>
<td>F1.4~16</td>
<td>9 ELEMENTS IN 8 GROUPS</td>
</tr>
<tr>
<td>AF 85mm F1.4</td>
<td>Mirrorless</td>
<td>Full Frame</td>
<td>Medium Telephoto</td>
<td>F1.4~16</td>
<td>11 ELEMENTS IN 8 GROUPS</td>
</tr>
<tr>
<td><strong>Premium Manual Focus Lens [XP]</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>XP 10mm F3.5</td>
<td>DSLR</td>
<td>Full Frame</td>
<td>Wide</td>
<td>F3.5~22</td>
<td>18 ELEMENTS IN 11 GROUPS</td>
</tr>
<tr>
<td>XP 14mm F2.4</td>
<td>DSLR</td>
<td>Full Frame</td>
<td>Wide</td>
<td>F2.4~22</td>
<td>18 ELEMENTS IN 14 GROUPS</td>
</tr>
<tr>
<td>XP 35mm F1.2</td>
<td>DSLR</td>
<td>Full Frame</td>
<td>Wide</td>
<td>F1.2~16</td>
<td>12 ELEMENTS IN 10 GROUPS</td>
</tr>
<tr>
<td>XP 50mm F1.2</td>
<td>DSLR</td>
<td>Full Frame</td>
<td>Standard</td>
<td>F1.2~16</td>
<td>11 ELEMENTS IN 8 GROUPS</td>
</tr>
<tr>
<td>XP 85mm F1.2</td>
<td>DSLR</td>
<td>Full Frame</td>
<td>Medium Telephoto</td>
<td>F1.2~16</td>
<td>10 ELEMENTS IN 7 GROUPS</td>
</tr>
<tr>
<td><strong>Manual Focus Lens</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12mm F2.8 ED AS NCS Fisheye</td>
<td>DSLR</td>
<td>Full Frame</td>
<td>Fisheye</td>
<td>F2.8~22</td>
<td>12 ELEMENTS IN 8 GROUPS</td>
</tr>
<tr>
<td>14mm F2.8 ED AS IF UMC</td>
<td>DSLR</td>
<td>Full Frame</td>
<td>Wide</td>
<td>F2.8~22</td>
<td>14 ELEMENTS IN 10 GROUPS</td>
</tr>
<tr>
<td>20mm F1.8 ED AS UMC</td>
<td>DSLR</td>
<td>Full Frame</td>
<td>Wide</td>
<td>F1.8~22</td>
<td>13 ELEMENTS IN 12 GROUPS</td>
</tr>
<tr>
<td>24mm F1.4 ED AS IF UMC</td>
<td>DSLR</td>
<td>Full Frame</td>
<td>Wide</td>
<td>F1.4~22</td>
<td>13 ELEMENTS IN 12 GROUPS</td>
</tr>
<tr>
<td>35mm F1.4 AS UMC</td>
<td>DSLR</td>
<td>Full Frame</td>
<td>Wide</td>
<td>F3.5~22</td>
<td>16 ELEMENTS IN 11 GROUPS</td>
</tr>
<tr>
<td>50mm F1.4 AS UMC</td>
<td>DSLR</td>
<td>Full Frame</td>
<td>Wide</td>
<td>F1.4~22</td>
<td>12 ELEMENTS IN 10 GROUPS</td>
</tr>
<tr>
<td>85mm F1.4 AS IF UMC</td>
<td>DSLR</td>
<td>Full Frame</td>
<td>Standard</td>
<td>F1.4~22</td>
<td>9 ELEMENTS IN 6 GROUPS</td>
</tr>
<tr>
<td>100mm F2.8 ED UMC MACRO</td>
<td>DSLR</td>
<td>Full Frame</td>
<td>Telephoto</td>
<td>F2.8~22</td>
<td>15 ELEMENTS IN 12 GROUPS</td>
</tr>
<tr>
<td>135mm F2.0 ED UMC</td>
<td>DSLR</td>
<td>Full Frame</td>
<td>Telephoto</td>
<td>F2.0~22</td>
<td>11 ELEMENTS IN 7 GROUPS</td>
</tr>
<tr>
<td>14mm F2.8</td>
<td>Mirrorless</td>
<td>Full Frame</td>
<td>Wide</td>
<td>F2.8~22</td>
<td>14 ELEMENTS IN 10 GROUPS</td>
</tr>
<tr>
<td>85mm F1.4</td>
<td>Mirrorless</td>
<td>Full Frame</td>
<td>Medium Telephoto</td>
<td>F1.4~22</td>
<td>9 ELEMENTS IN 7 GROUPS</td>
</tr>
<tr>
<td>8mm F3.5 UMC Fisheye CS</td>
<td>DSLR</td>
<td>APS-C</td>
<td>Fisheye</td>
<td>F3.5~22</td>
<td>10 ELEMENTS IN 7 GROUPS</td>
</tr>
<tr>
<td>10mm F2.8 ED AS NCS CS</td>
<td>DSLR</td>
<td>APS-C</td>
<td>Wide</td>
<td>F2.8~22</td>
<td>14 ELEMENTS IN 9 GROUPS</td>
</tr>
<tr>
<td>16mm F2.0 ED AS UMC CS</td>
<td>DSLR</td>
<td>APS-C</td>
<td>Wide</td>
<td>F2.0~22</td>
<td>13 ELEMENTS IN 11 GROUPS</td>
</tr>
<tr>
<td>8mm F2.8 UMC Fisheye</td>
<td>Mirrorless</td>
<td>APS-C</td>
<td>Fisheye</td>
<td>F2.8~22</td>
<td>11 ELEMENTS IN 8 GROUPS</td>
</tr>
<tr>
<td>12mm F2.0 NCS CS</td>
<td>Mirrorless</td>
<td>APS-C</td>
<td>Wide</td>
<td>F2.0~22</td>
<td>12 ELEMENTS IN 10 GROUPS</td>
</tr>
<tr>
<td>21mm F1.4 ED AS UMC CS</td>
<td>Mirrorless</td>
<td>APS-C</td>
<td>Wide</td>
<td>F1.4~22</td>
<td>8 ELEMENTS IN 7 GROUPS</td>
</tr>
<tr>
<td>35mm F1.2 ED AS UMC CS</td>
<td>Mirrorless</td>
<td>APS-C</td>
<td>Wide</td>
<td>F1.2~16</td>
<td>9 ELEMENTS IN 7 GROUPS</td>
</tr>
<tr>
<td>50mm F1.2 AS UMC CS</td>
<td>Mirrorless</td>
<td>APS-C</td>
<td>Standard</td>
<td>F1.2~16</td>
<td>9 ELEMENTS IN 7 GROUPS</td>
</tr>
<tr>
<td>85mm F1.8 ED UMC CS</td>
<td>Mirrorless</td>
<td>APS-C</td>
<td>Medium Telephoto</td>
<td>F1.8~22</td>
<td>9 ELEMENTS IN 7 GROUPS</td>
</tr>
<tr>
<td>7.5mm F3.5 UMC Fisheye</td>
<td>Mirrorless</td>
<td>APS-C</td>
<td>Fisheye</td>
<td>F3.5~22</td>
<td>11 ELEMENTS IN 8 GROUPS</td>
</tr>
<tr>
<td><strong>Cine Lens</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12mm T3.1 VDSLR ED AS NCS Fisheye</td>
<td>DSLR</td>
<td>Full Frame</td>
<td>Fisheye</td>
<td>T3.1~22</td>
<td>12 ELEMENTS IN 8 GROUPS</td>
</tr>
<tr>
<td>14mm T3.1 VDSLR ED AS IF UMC</td>
<td>DSLR</td>
<td>Full Frame</td>
<td>Wide</td>
<td>T3.1~22</td>
<td>14 ELEMENTS IN 10 GROUPS</td>
</tr>
<tr>
<td>16mm T2.6 VDSLR ED AS UMC</td>
<td>DSLR</td>
<td>Full Frame</td>
<td>Wide</td>
<td>T2.6~22</td>
<td>14 ELEMENTS IN 11 GROUPS</td>
</tr>
<tr>
<td>20mm T1.9 VDSLR ED AS UMC</td>
<td>DSLR</td>
<td>Full Frame</td>
<td>Wide</td>
<td>T1.9~22</td>
<td>13 ELEMENTS IN 12 GROUPS</td>
</tr>
<tr>
<td>24mm T1.5 VDSLR ED AS IF UMC</td>
<td>DSLR</td>
<td>Full Frame</td>
<td>Wide</td>
<td>T1.5~22</td>
<td>13 ELEMENTS IN 12 GROUPS</td>
</tr>
<tr>
<td>35mm T1.5 VDSLR AS UMC</td>
<td>DSLR</td>
<td>Full Frame</td>
<td>Wide</td>
<td>T1.5~22</td>
<td>12 ELEMENTS IN 10 GROUPS</td>
</tr>
<tr>
<td>50mm T1.5 VDSLR AS UMC</td>
<td>DSLR</td>
<td>Full Frame</td>
<td>Standard</td>
<td>T1.5~22</td>
<td>9 ELEMENTS IN 6 GROUPS</td>
</tr>
<tr>
<td>85mm T1.5 VDSLR AS IF UMC</td>
<td>DSLR</td>
<td>Full Frame</td>
<td>Medium Telephoto</td>
<td>T1.5~22</td>
<td>9 ELEMENTS IN 7 GROUPS</td>
</tr>
<tr>
<td>100mm T3.1 ED UMC MACRO</td>
<td>DSLR</td>
<td>APS-C</td>
<td>Telephoto</td>
<td>T3.1~32</td>
<td>15 ELEMENTS IN 12 GROUPS</td>
</tr>
<tr>
<td>135mm T2.2 VDSLR ED UMC</td>
<td>DSLR</td>
<td>APS-C</td>
<td>Telephoto</td>
<td>T2.2~22</td>
<td>11 ELEMENTS IN 7 GROUPS</td>
</tr>
<tr>
<td>8mm T3.8 VDSLR UMC Fisheye CS</td>
<td>DSLR</td>
<td>APS-C</td>
<td>Fisheye</td>
<td>T3.8~22</td>
<td>10 ELEMENTS IN 7 GROUPS</td>
</tr>
<tr>
<td>10mm T3.1 VDSLR ED AS NCS CS</td>
<td>DSLR</td>
<td>APS-C</td>
<td>Wide</td>
<td>T3.1~22</td>
<td>14 ELEMENTS IN 9 GROUPS</td>
</tr>
<tr>
<td>16mm T2.2 VDSLR ED AS UMC CS</td>
<td>Mirrorless</td>
<td>APS-C</td>
<td>Wide</td>
<td>T2.2~22</td>
<td>13 ELEMENTS IN 11 GROUPS</td>
</tr>
<tr>
<td>8mm T3.1 Cine UMC Fisheye</td>
<td>Mirrorless</td>
<td>APS-C</td>
<td>Fisheye</td>
<td>T3.1~22</td>
<td>11 ELEMENTS IN 8 GROUPS</td>
</tr>
<tr>
<td>12mm T2.2 NCS CS</td>
<td>Mirrorless</td>
<td>APS-C</td>
<td>Wide</td>
<td>T2.2~22</td>
<td>12 ELEMENTS IN 10 GROUPS</td>
</tr>
<tr>
<td>21mm T1.5 ED AS UMC CS</td>
<td>Mirrorless</td>
<td>APS-C</td>
<td>Wide</td>
<td>T1.5~22</td>
<td>8 ELEMENTS IN 7 GROUPS</td>
</tr>
<tr>
<td>35mm T1.3 Cine ED AS UMC</td>
<td>Mirrorless</td>
<td>APS-C</td>
<td>Wide</td>
<td>T1.3~16</td>
<td>9 ELEMENTS IN 7 GROUPS</td>
</tr>
<tr>
<td>50mm T1.3 AS UMC CS</td>
<td>Mirrorless</td>
<td>APS-C</td>
<td>Standard</td>
<td>T1.3~16</td>
<td>9 ELEMENTS IN 7 GROUPS</td>
</tr>
<tr>
<td>7.5mm T3.8 Cine UMC Fisheye</td>
<td>Mirrorless</td>
<td>APS-C</td>
<td>Fisheye</td>
<td>T3.8~22</td>
<td>9 ELEMENTS IN 7 GROUPS</td>
</tr>
<tr>
<td>Minimum focusing Distance</td>
<td>Number of aperture blades</td>
<td>Angle of View</td>
<td>Weight</td>
<td>Mounts</td>
<td></td>
</tr>
<tr>
<td>---------------------------</td>
<td>--------------------------</td>
<td>---------------</td>
<td>--------</td>
<td>--------</td>
<td></td>
</tr>
<tr>
<td>0.2m (0.66ft)</td>
<td>7</td>
<td>116.6°</td>
<td>485g</td>
<td>Canon EF, Nikon F</td>
<td></td>
</tr>
<tr>
<td>0.28m (0.92ft)</td>
<td>6</td>
<td>115.7°</td>
<td>550g</td>
<td>Canon EF, Nikon F</td>
<td></td>
</tr>
<tr>
<td>0.2m (0.66ft)</td>
<td>7</td>
<td>113.9°</td>
<td>500g</td>
<td>Sony E</td>
<td></td>
</tr>
<tr>
<td>0.24m (0.79ft)</td>
<td>7</td>
<td>82.1°</td>
<td>93g</td>
<td>Sony E</td>
<td></td>
</tr>
<tr>
<td>0.35m (1.14ft)</td>
<td>7</td>
<td>63.1°</td>
<td>85.6g</td>
<td>Sony E</td>
<td></td>
</tr>
<tr>
<td>0.30m (0.98ft)</td>
<td>9</td>
<td>65.5°</td>
<td>645g</td>
<td>Sony E</td>
<td></td>
</tr>
<tr>
<td>0.45m (1.47ft)</td>
<td>9</td>
<td>52.3°</td>
<td>162g</td>
<td>Sony E</td>
<td></td>
</tr>
<tr>
<td>0.45m (1.47ft)</td>
<td>9</td>
<td>47°</td>
<td>585g</td>
<td>Sony E</td>
<td></td>
</tr>
<tr>
<td>0.90m (2.95ft)</td>
<td>9</td>
<td>28.9°</td>
<td>568g</td>
<td>Sony E</td>
<td></td>
</tr>
<tr>
<td>0.26m (0.85ft)</td>
<td>7</td>
<td>130°</td>
<td>731g</td>
<td>Canon EF, Nikon F</td>
<td></td>
</tr>
<tr>
<td>0.28m (0.92ft)</td>
<td>9</td>
<td>114.1°</td>
<td>791g</td>
<td>Canon EF, Nikon F</td>
<td></td>
</tr>
<tr>
<td>0.34m (1.12ft)</td>
<td>9</td>
<td>64.5°</td>
<td>1,106g</td>
<td>Canon EF</td>
<td></td>
</tr>
<tr>
<td>0.45m (1.47ft)</td>
<td>9</td>
<td>46.6°</td>
<td>1,200g</td>
<td>Canon EF</td>
<td></td>
</tr>
<tr>
<td>0.8m (2.62ft)</td>
<td>9</td>
<td>28.5°</td>
<td>1,050g</td>
<td>Canon EF</td>
<td></td>
</tr>
<tr>
<td>0.2m (0.66ft)</td>
<td>7</td>
<td>116.6°</td>
<td>485g</td>
<td>Canon EF, Nikon F, Sony A, Pentax K, Sony E, Fujifilm X, Canon M, Samsung NX, MFT</td>
<td></td>
</tr>
<tr>
<td>0.28m (0.92ft)</td>
<td>6</td>
<td>115.7°</td>
<td>550g</td>
<td>Canon EF, Nikon F, Sony A, Pentax K, Sony E, Fujifilm X, Canon M, Samsung NX, MFT</td>
<td></td>
</tr>
<tr>
<td>0.2m (0.66ft)</td>
<td>7</td>
<td>94.8°</td>
<td>497g</td>
<td>Sony E, FujiFilm X, Canon M, Samsung NX</td>
<td></td>
</tr>
<tr>
<td>0.25m (0.82ft)</td>
<td>8</td>
<td>84.1°</td>
<td>580g</td>
<td>Sony E, Fujifilm X, Canon M, Samsung NX, MFT</td>
<td></td>
</tr>
<tr>
<td>0.2m (0.66ft)</td>
<td>6</td>
<td>83.5°</td>
<td>667g</td>
<td>Sony E, Fujifilm X, Canon M, Samsung NX, MFT</td>
<td></td>
</tr>
<tr>
<td>0.3m (0.98ft)</td>
<td>8</td>
<td>63.1°</td>
<td>710g</td>
<td>Sony E, Fujifilm X, Canon M, Samsung NX, MFT</td>
<td></td>
</tr>
<tr>
<td>0.45m (1.47ft)</td>
<td>8</td>
<td>46.2°</td>
<td>535g</td>
<td>Sony E, Fujifilm X, Canon M, MFT</td>
<td></td>
</tr>
<tr>
<td>1m (3.3ft)</td>
<td>8</td>
<td>28.3°</td>
<td>540g</td>
<td>Sony E, Fujifilm X, Canon M, MFT</td>
<td></td>
</tr>
<tr>
<td>0.3m (0.98ft)</td>
<td>9</td>
<td>24.8°</td>
<td>720g</td>
<td>Sony E, Fujifilm X, Canon M, MFT</td>
<td></td>
</tr>
<tr>
<td>0.8m (2.62ft)</td>
<td>9</td>
<td>18.8°</td>
<td>830g</td>
<td>Sony E, Fujifilm X, Canon M, MFT</td>
<td></td>
</tr>
<tr>
<td>0.28m (0.92ft)</td>
<td>6</td>
<td>115.7°</td>
<td>800g</td>
<td>Canon RF, Nikon Z</td>
<td></td>
</tr>
<tr>
<td>0.28m (0.92ft)</td>
<td>6</td>
<td>105.9°</td>
<td>590g</td>
<td>Canon EF, Nikon F, Sony A, Pentax K, Sony E, Fujifilm X, Canon M, Samsung NX, MFT</td>
<td></td>
</tr>
<tr>
<td>0.2m (0.66ft)</td>
<td>8</td>
<td>79.5°</td>
<td>585g</td>
<td>Sony E, FujiFilm X, canson M, Samusng NX</td>
<td></td>
</tr>
<tr>
<td>0.2m (0.66ft)</td>
<td>6</td>
<td>95.7°</td>
<td>254g</td>
<td>Sony E, Fujifilm X, Canon M, Samsung NX, MFT</td>
<td></td>
</tr>
<tr>
<td>0.28m (0.92ft)</td>
<td>9</td>
<td>66.4°</td>
<td>275g</td>
<td>Sony E, Fujifilm X, Canon M, Samsung NX, MFT</td>
<td></td>
</tr>
<tr>
<td>0.38m (1.24ft)</td>
<td>9</td>
<td>42.1°</td>
<td>420g</td>
<td>Sony E, Fujifilm X, Canon M, MFT</td>
<td></td>
</tr>
<tr>
<td>0.5m (1.64ft)</td>
<td>9</td>
<td>30°</td>
<td>385g</td>
<td>Sony E, Fujifilm X, Canon M, MFT</td>
<td></td>
</tr>
<tr>
<td>0.65m (2.13ft)</td>
<td>9</td>
<td>18°</td>
<td>405g</td>
<td>Sony E, Fujifilm X, Canon M, MFT</td>
<td></td>
</tr>
<tr>
<td>0.09m (0.29ft)</td>
<td>6</td>
<td>180°</td>
<td>190g</td>
<td>MFT</td>
<td></td>
</tr>
<tr>
<td>0.2m (0.66ft)</td>
<td>7</td>
<td>180°</td>
<td>515g</td>
<td>Canon EF, Nikon F, Sony A, Pentax K, Sony E, Fujifilm X, Canon M, Samsung NX, MFT</td>
<td></td>
</tr>
<tr>
<td>0.28m (0.92ft)</td>
<td>6</td>
<td>115.7°</td>
<td>620g</td>
<td>Canon EF, Nikon F, Sony A, Pentax K, Sony E, Fujifilm X, Canon M, Samsung NX, MFT</td>
<td></td>
</tr>
<tr>
<td>0.3m (0.98ft)</td>
<td>9</td>
<td>106.9°</td>
<td>530g</td>
<td>Canon EF, Nikon F, Sony A, Pentax K, Sony E, Fujifilm X, Canon M, Samsung NX, MFT</td>
<td></td>
</tr>
<tr>
<td>0.2m (0.66ft)</td>
<td>7</td>
<td>94.8°</td>
<td>518g</td>
<td>Canon EF, Nikon F, Sony A, Pentax K, Sony E, Fujifilm X, Canon M, Samsung NX, MFT</td>
<td></td>
</tr>
<tr>
<td>0.25m (0.82ft)</td>
<td>8</td>
<td>84.1°</td>
<td>615g</td>
<td>Canon EF, Nikon F, Sony A, Pentax K, Sony E, Fujifilm X, Canon M, Samsung NX, MFT</td>
<td></td>
</tr>
<tr>
<td>0.3m (0.98ft)</td>
<td>8</td>
<td>63.1°</td>
<td>715g</td>
<td>Canon EF, Nikon F, Sony A, Pentax K, Sony E, Fujifilm X, Canon M, Samsung NX, MFT</td>
<td></td>
</tr>
<tr>
<td>0.45m (1.47ft)</td>
<td>8</td>
<td>46.2°</td>
<td>575g</td>
<td>Canon EF, Nikon F, Sony A, Pentax K, Sony E, Fujifilm X, Canon M, Samsung NX, MFT</td>
<td></td>
</tr>
<tr>
<td>1m (3.3ft)</td>
<td>8</td>
<td>28.3°</td>
<td>580g</td>
<td>Canon EF, Nikon F, Sony A, Pentax K, Sony E, Fujifilm X, Canon M, Samsung NX, MFT</td>
<td></td>
</tr>
<tr>
<td>0.3m (0.98ft)</td>
<td>9</td>
<td>167°</td>
<td>455g</td>
<td>Canon EF, Nikon F, Sony A, Pentax K, Sony E, Fujifilm X, Canon M, Samsung NX, MFT</td>
<td></td>
</tr>
<tr>
<td>0.24m (0.79ft)</td>
<td>6</td>
<td>105.9°</td>
<td>600g</td>
<td>Canon EF, Nikon F, Sony A, Pentax K, Sony E, Fujifilm X, Canon M, Samsung NX, MFT</td>
<td></td>
</tr>
<tr>
<td>0.2m (0.66ft)</td>
<td>8</td>
<td>79.5°</td>
<td>590g</td>
<td>Canon EF, Nikon F, Sony A, Pentax K, Sony E, Fujifilm X, Canon M, Samsung NX, MFT</td>
<td></td>
</tr>
<tr>
<td>0.3m (0.98ft)</td>
<td>6</td>
<td>167°</td>
<td>265g</td>
<td>Sony E, Fujifilm X, Canon M, Samsung NX</td>
<td></td>
</tr>
<tr>
<td>0.09m (0.29ft)</td>
<td>6</td>
<td>180°</td>
<td>195g</td>
<td>MFT</td>
<td></td>
</tr>
</tbody>
</table>